

BEWITCHING RUSSIAN OPERA

The Tsarina from
State to Stage



INNA
NARODITSKAYA



Bewitching Russian Opera The Tsarina From State To Stage

Inna Naroditskaya



Bewitching Russian Opera The Tsarina From State To Stage:

Bewitching Russian Opera Inna Naroditskaya, 2012-02-16 Overture Russia's imperial prima donnas Russian Minervas staging empire The play of possibilities serfs enacting aristocrats countesses playing peasants Catherine the Empress ario making tales into princely operas Oleg at the roots of Russian historical opera Interlude to patria and nation Ruslan and Liudmila the princess the witch and the dwarf Rusalka water power and women Mlada and the spellbinding female circle Sadko he is the hero The inescapable Queen *Bewitching Russian Opera* Inna Naroditskaya, 2018-11-01 In *Bewitching Russian Opera The Tsarina from State to Stage* Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns *Bewitching Russian Opera* ultimately demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and enacted on the musical stage political ambitions and international conquests which they would later carry out on the world stage itself **Russian Opera and the Symbolist Movement, Second Edition** Simon Morrison, 2019-09-10 Acclaimed for treading new ground in operatic studies of the period Simon Morrison's influential and now classic text explores music and the occult during the Russian Symbolist movement Including previously unavailable archival materials about Prokofiev and Tchaikovsky this wholly revised edition is both up to date and revelatory Topics range from decadence to pantheism musical devilry to narcotic infused evocations of heaven the influence of Wagner and the significance of contemporaneous Russian literature Symbolism tested boundaries and reached for extremes so as to imagine art uniting people facilitating communion with nature and ultimately transcending reality Within this framework Morrison examines four lesser known works by canonical composers Pyotr Tchaikovsky Nikolay Rimsky Korsakov Alexander Scriabin and Sergey Prokofiev and in this new edition also considers Alexandre Gretchaninoff's *Sister Beatrice* and Alexander Kastalsky's *Klara Milich* while also making the case for reviving Vladimir Rebikov's *The Christmas Tree* *Fandom, Authenticity, and Opera* A. Fishzon, 2013-09-11 In Russia at the turn of the twentieth century printed literature and performances from celebrity narratives and opera fandom to revolutionary acts and political speeches frequently articulated extreme emotional states and passionate belief A uniquely intense approach to public life and private expression the melodramatic imagination is at the center of this study Previously scholars have only indirectly addressed the everyday appropriation of melodramatic aesthetics in Russia choosing to concentrate on canonical texts and producers of mass culture

Collective fantasies and affects are daunting objects of study difficult to render and almost impossible to prove empirically Music and art historians with some notable exceptions have been reluctant to discuss reception for similar reasons By analyzing the artifacts and practices of a commercialized opera culture author Anna Fishzon provides a solution to these challenges Her focus on celebrity and fandom as features of the melodramatic imagination helps illuminate Russian modernity and provides the groundwork for comparative studies of fin de siècle European popular and high culture selfhood authenticity and political theater *Representing Russia's Orient* Adalyat Issiyeva, 2021 Building on long forgotten archives and detailed case studies *Representing Russia's Orient* reveals how complex representations of oriental subjects in nineteenth century Russian art music which often merged elements of East and West contributed to the formation of Russia's national identity

Music in the American Diasporic Wedding Inna Naroditskaya, 2019-05-23 With real life stories this collection focuses on the role of music in the often delicate negotiations surrounding weddings in immigrant communities Ellen Koskoff author of *A Feminist Ethnomusicology* *Music in the American Diasporic Wedding* explores the complex cultural adaptations preservations and fusions that occur in weddings between couples and families of diverse origins Discussing weddings as a site of negotiations between generations traditions and religions the essays gathered here argue that music is the mediating force between the young and the old ritual and entertainment and immigrant lore and assimilation The contributors examine such colorful integrations as klezmer tinged Mandarin tunes at a Jewish and Taiwanese American wedding a wedding services industry in Chicago's South Asian community featuring a diversity of wedding music options and Puerto Rican cultural activists dancing down the aisles of New York's St Cecilia's church to the thunder of drums and maracas and rapping their marriage vows These essays show us what wedding music and performance tell us about complex multiethnic diasporic identities and remind us that how we listen to and celebrate otherness defines who we are

Russian Music since 1917 Patrick Zuk, Marina Frolova-Walker, 2017-09-28 These essays bring into clearer focus the transformation in the study of Russian music that has occurred since glasnost Concentrating on Russian music since 1917 the volume shows how censorship in the USSR hindered developments in scholarship and explains some difficulties experienced by musicians and scholars in the post soviet era

Russian Music at Home and Abroad Richard Taruskin, 2016-09-06 This new collection views Russian music through the Greek triad of the Good the True and the Beautiful to investigate how the idea of nation embeds itself in the public discourse about music and other arts with results at times invigorating at times corrupting In our divided post Cold War and now post 9 11 world Russian music formerly a quiet corner on the margins of musicology has become a site of noisy contention Richard Taruskin assesses the political and cultural stakes that attach to it in the era of Pussy Riot and renewed international tensions before turning to individual cases from the nineteenth century to the present Much of the volume is devoted to the resolutely cosmopolitan but inveterately Russian Igor Stravinsky one of the major forces in the music of the twentieth century and subject of particular interest to composers and music theorists all over the

world Taruskin here revisits him for the first time since the 1990s when everything changed for Russia and its cultural products Other essays are devoted to the cultural and social policies of the Soviet Union and their effect on the music produced there as those policies swung away from Communist internationalism to traditional Russian nationalism to the musicians of the Russian postrevolutionary diaspora and to the tension between the compelling artistic quality of works such as Stravinsky's *Sacre du Printemps* or Prokofiev's *Zdravitsa* and the antihumanistic or totalitarian messages they convey *Russian Music at Home and Abroad* addresses these concerns in a personal and critical way characteristically demonstrating Taruskin's authority and ability to bring living history out of the shadows

Entangled Histories Claudio Vellutini, 2025 In 1828 Friedrich Overbeck an artist born in Lbeck trained in Vienna and then working in Rome unveiled what was to become one of his most celebrated paintings *Italia und Germania* fig I 1 The work was seventeen years in the making and resulted from a long meditation on the theme of cultural reciprocity and fraternity Overbeck portrays Italy and Germany as two women holding hands a symbolic image of sisterly complementarity between two different cultures Today this iconographic choice may seem puzzling in light of later accounts of nineteenth century Italian and German cultural rivalry yet at the time it resonated with the experience of Overbeck and many intellectuals and artists whose lives and careers developed across the Alps and whose works benefitted from the sisterly complementarity of the two cultural traditions *Italia und Germania* prompts us to reconsider assumptions about early nineteenth century Italian and German cultural relationships

Historical Dictionary of Russian Music Daniel Jaffé, 2022-02-15 Russian music today has a firm hold around the world in the repertoire of opera houses ballet companies and orchestras The music of Pyotr Tchaikovsky Nikolai Rimsky Korsakov Sergey Rachmaninov Sergey Prokofiev and Dmitri Shostakovich is very much today's lingua franca both in the concert hall and on the soundtracks of international blockbusters from Hollywood Meanwhile the innovations of Modest Musorgsky Alexander Borodin and Igor Stravinsky have played their crucial role in the development of Western music influencing the work of virtually every notable composer of the past century *Historical Dictionary of Russian Music* Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 600 cross referenced entries for each of Russia's major performing organizations and performance venues and on specific genres such as ballet film music symphony and church music This book is an excellent resource for students researchers and anyone wanting to know more about Russian Music

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Table of Contents Bewitching Russian Opera The Tsarina From State To Stage

1. Understanding the eBook Bewitching Russian Opera The Tsarina From State To Stage
 - The Rise of Digital Reading Bewitching Russian Opera The Tsarina From State To Stage
 - Advantages of eBooks Over Traditional Books
2. Identifying Bewitching Russian Opera The Tsarina From State To Stage
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Bewitching Russian Opera The Tsarina From State To Stage
 - User-Friendly Interface
4. Exploring eBook Recommendations from Bewitching Russian Opera The Tsarina From State To Stage
 - Personalized Recommendations
 - Bewitching Russian Opera The Tsarina From State To Stage User Reviews and Ratings
 - Bewitching Russian Opera The Tsarina From State To Stage and Bestseller Lists
5. Accessing Bewitching Russian Opera The Tsarina From State To Stage Free and Paid eBooks
 - Bewitching Russian Opera The Tsarina From State To Stage Public Domain eBooks
 - Bewitching Russian Opera The Tsarina From State To Stage eBook Subscription Services

- Bewitching Russian Opera The Tsarina From State To Stage Budget-Friendly Options
- 6. Navigating Bewitching Russian Opera The Tsarina From State To Stage eBook Formats
 - ePub, PDF, MOBI, and More
 - Bewitching Russian Opera The Tsarina From State To Stage Compatibility with Devices
 - Bewitching Russian Opera The Tsarina From State To Stage Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Bewitching Russian Opera The Tsarina From State To Stage
 - Highlighting and Note-Taking Bewitching Russian Opera The Tsarina From State To Stage
 - Interactive Elements Bewitching Russian Opera The Tsarina From State To Stage
- 8. Staying Engaged with Bewitching Russian Opera The Tsarina From State To Stage
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Bewitching Russian Opera The Tsarina From State To Stage
- 9. Balancing eBooks and Physical Books Bewitching Russian Opera The Tsarina From State To Stage
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Bewitching Russian Opera The Tsarina From State To Stage
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Bewitching Russian Opera The Tsarina From State To Stage
 - Setting Reading Goals Bewitching Russian Opera The Tsarina From State To Stage
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Bewitching Russian Opera The Tsarina From State To Stage
 - Fact-Checking eBook Content of Bewitching Russian Opera The Tsarina From State To Stage
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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